

The University of Chicago

THE EDUCATION SENTIMENTALE
AS FLAUBERT'S MEMOIR OF
HIS LIFE AND TIMES

A PART OF A DISSERTATION SUBMITTED TO THE
FACULTY OF THE DIVISION OF THE HUMANITIES
IN CANDIDACY FOR THE DEGREE OF DOCTOR OF
PHILOSOPHY

DEPARTMENT OF ROMANCE LANGUAGES
AND LITERATURES
AUGUST, 1941

By
STRATTON BUCK

CHICAGO, ILLINOIS

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NOTE

Certain references in the following pages are to parts of the dissertation which are not included in this "essential portion." The complete dissertation is to be found in the University of Chicago Libraries.



CHAPTER III

AUTOBIOGRAPHICAL ELEMENTS IN THE EDUCATION SENTIMENTALE

The opening scene of the novel announces the underlying theme of the Education sentimentale. A group of people, united by chance on a river steamer, float along together until they reach their journey's end, after which they separate. Frédéric meets Mme Arnoux on the deck of this boat. Carried along together by the imperceptible but inexorable passage of time, they watch the ever changing, yet never changed, banks of the Seine slip by at the two sides of the boat:

La rivière était bordée par des grèves de sable. On rencontrait des trains de bois qui se mettaient à onduler sous le remous des vagues, ou bien, dans un bateau sans voiles, un homme assis pêchait; puis les brumes errantes se fondirent, le soleil parut, la colline qui suivait à droite le cours de la Seine peu à peu s'abaissa, et il en surgit une autre, plus proche, sur la rive opposée.¹

Many of these landscapes are attractive to the passengers, who would like to interrupt their trip in an effort to find, in some house along the shore, the fulfillment of their dreams:

Des arbres la couronnaient [la rive] parmi des maisons basses couvertes de toits à l'italienne. Elles avaient des jardins en pente que divisaient des murs neufs, des grilles de fer, des gazons, des serres chaudes, et des vases de géraniums, espacés régulièrement sur des terrasses où l'on pouvait s'accouder. Plus d'un, en apercevant ces coquettes résidences, si tranquilles, enviait d'en être le propriétaire, pour vivre là jusqu'à la fin de ses jours, avec un bon bil-

¹Oeuvres complètes de Gustave Flaubert, L'Education sentimentale (Paris: L. Conard, 1910), pp. 2 f. Unless otherwise stated, this edition will be used for all references to Flaubert's work. The several volumes will be indicated by the following abbreviations: L'Education sentimentale, ES; Madame Bovary, MB; Salammbô, SA; La Tentation de Saint-Antoine, TE; Trois Contes, TC; Bouvard et Pécuchet, BP; Oeuvres de jeunesse, OJ; Notes de Voyages, NV; Correspondance, Corr. References to the correspondence are to the Nouvelle édition augmentée (9 vols.; Paris: L. Conard, 1926-1933).

lard, une chaloupe, une femme ou quelque autre rêve.¹

Relentlessly, the vessel moves forward, and the dream houses fade into the distance.

Frédéric meets Mme Arnoux and falls in love with her immediately. He stands gazing at her in profound adoration while a harpist in rags plays and sings for Arnoux' daughter, Marthe:

C'était une romance orientale, où il était question de poignards, de fleurs et d'étoiles. L'homme en haillons chantait cela d'une voix mordante; les battements de la machine coupaient la mélodie à fausse mesure; il pinçait plus fort; les cordes vibraient, et leurs sons métalliques semblaient exhaler des sanglots et comme la plainte d'un amour orgueilleux et vaincu. Des deux côtés de la rivière, des bois s'inclinaient jusqu'au bord de l'eau; un courant d'air frais passait; Mme Arnoux regardait au loin d'une manière vague. Quand la musique s'arrêta, elle remua les paupières plusieurs fois, comme si elle sortait d'un songe.²

The protagonist dreams of walking alone, along the banks that pass before his eyes, with the lady who has just assumed so important a place in his life. "Le bateau pouvait s'arrêter, ils n'avaient qu'à descendre; et cette chose bien simple n'était pas plus facile, cependant, que de remuer le soleil."³

Shortly, the boat trip ends, and the travelers scatter.

This river scene and its implication were suggested to Flaubert as a result of a trip he made, by boat, many years before the composition of the Education sentimentale. In the summer of 1853, the novelist left the manuscript of Madame Bovary for a short vacation at Trouville with his mother. On this beach, so closely associated with his intimate personal life, Flaubert spent the time recalling the vanished, but not forgotten, past.⁴ Here, he had enjoyed the happiest hours of his childhood and youth. Here, he had met and immediately worshipped Mme Maurice Schlésinger. These beloved memories filled his heart and mind when, toward the end of August, he left the resort. The trip home is described in a letter to Louise Colet:

La dernière fois que j'étais venu de Honfleur à Rouen par bateau, c'était en 47, en revenant de Bretagne avec Maxime. Il faisait un temps pareil, pluie et froid. Sur le vapeur

¹Ibid., p. 3.

²Ibid., p. 8.

³Ibid., p. 10.

⁴Corr., III, 316 ff., and 320 f. See supra, pp. 8 f.

il y avait deux musiciennes qui chantaient du Loisa Puget. Aujourd'hui un maigre guitariste miaulait une chanson où il y avait:

... bâtard more
... rives du Bosphore.

Est-ce drôle? Et en regardant défiler les coteaux, au son des cordes qui grinçaient, de la voix qui chevrotait et des roues battant l'eau, je remontais, dans ma pensée, tout ce qui a coulé, coulé.¹

This experience made such an impression on Flaubert that he still remembered it more than twenty years later, when he wrote the first chapter of the Education sentimentale. The place is different, as Frédéric travels on the Seine above rather than below Paris; the weather, too, has been changed for the scene which is related in the book. The important elements, however: the musician; the oriental romance; and the passage of time, suggested by the slow unrolling of the banks of the river, are found in the letter of 1853. Even Mme Arnoux, or in real life, Mme Schlésinger, was present in the novelist's mind as he returned from Trouville to Rouen, although the fact could not be mentioned in a note to Louise Colet.

We shall see in the next chapter that Flaubert's first glimpse of Mme Schlésinger may have occurred under circumstances very similar to those that surround Frédéric's adventure on the City of Montereau, although the meeting took place on the beach at Trouville rather than on the deck of a river boat.² Much of the later story of Frédéric's love of Mme Arnoux was likewise inspired by the author's adoration of the music publisher's wife. Gérard-Gailly, who has made himself the biographer of this woman and has told her story so thoroughly that future investigators can only follow in his traces, seems to believe that we can accept the novel almost as a detailed confessional account of Flaubert's relations with her.³ He makes a very convincing case for this opinion, and displays considerable tact and ingenuity in piecing out the information he has gathered with episodes from the novel. The fact remains, however, that while his research informs us quite fully about Mme Schlésinger's antecedents,

¹Ibid., pp. 330 f. (September 2, 1853).

²Infra, pp. 61 ff.

³Gérard-Gailly, Flaubert et les fantômes de Trouville (Paris: La Renaissance du livre, s.d. [1930]), and L'Unique passion de Flaubert. "Madame Arnoux" (Paris: Le Divan, 1932).

her strange marriage, and her subsequent tragic existence, it tells us very little about her relations with Flaubert. Half a dozen letters, scattered over a period of twenty-five years, and all written long after the two had stopped seeing each other, are the only documents on this friendship we possess. From them, I gather, as does Gérard-Gailly, that the intimacy which united the couple probably consisted of something "between tout and rien"; that is, of an understanding, of a mutual confession of love, but nothing more. In other words, the story of Frédéric and Mme Arnoux is apparently, in its main lines, the story of Flaubert and Elisa Schlésinger. Beyond this point, one cannot go with any degree of certainty.

We know, as I have indicated, that Flaubert first met his "unique passion" on the beach at Trouville in 1836, when he was only fourteen and one-half years old. We know, too, that he was, during his law-school days, a frequent visitor in the Schlésinger home. He told Louise Colet that this intimacy lasted three years;¹ we can assume that it ended with the novelist's illness in January, 1844. As Flaubert was not resident in Paris before June, 1842, during the first eighteen months of the period, his calls must have been most sporadic.² After he had settled in the capital, however, he became a regular guest at the Wednesday dinners of the Schlésingers.³ He was on excellent terms with the host as well as the hostess, and frequented the office of the former's journal, La Gazette musicale.⁴ The dinners, the friend-

¹Corr., III, 366.

²The novelist completed his baccalauréat in August, 1840 (*ibid.*, I, 70), but apparently waited a full year before beginning the study of law. In September, 1840, he travelled to Corsica and the Pyrenees with Dr. Cloquet, and undoubtedly passed through Paris at the beginning and the end of the trip. He perhaps remembered these visits when he had Frédéric stop in the city, after finishing his secondary studies, as he returned home after a stay with his uncle in Le Havre. The dates correspond exactly. Unlike the hero of his novel, however, Flaubert spent the two following winters in Rouen. He enrolled in the law-school in November, 1841 (*ibid.*, p. 88), but evidently intended to prepare for his first examination at home. He made brief visits to Paris in January (*ibid.*, pp. 91, 93) and April (*ibid.*, p. 102), 1842, and finally took up residence in the Latin Quarter in June of the same year (*ibid.*, p. 106).

³*Ibid.*, p. 133; IV, 127.

⁴*Ibid.*, III, 387; IV, 360.

ship with Schlésinger, and the conversations in the editorial office figure in the Education sentimentale. On these points, the fiction seems to follow the experience of its author.

It is generally accepted that in Mme Arnoux, Flaubert has painted a physical and psychological portrait of Mme Schlésinger. Some of the incidents of Frédéric's courtship of the heroine find close parallels in the OEuvres de jeunesse, especially in the Education sentimentale of 1845. It seems most probable that these scenes too had their inspiration in real life. The final interview of the hero and Mme Arnoux, likewise, was probably suggested by a visit of Mme Schlésinger to Croisset in the eighteen-sixties. Gérard-Gailly, in any case, has talked with a man who says that his uncle, Georges Mercier, when he was about fourteen years old, accompanied Mme Schlésinger, then visiting his grandmother at Mantes, on a trip to Flaubert's home.¹ Our knowledge of the meeting depends entirely upon this oral tradition; Gérard-Gailly insists, however, that his informant was unaware of the novelist's feeling for his grandmother's friend, and that, hence, his account is uncontaminated by literary history or legend.

Nevertheless, it would be dangerous to assume that the entire love story is a faithful reflection of the events and circumstances of the author's own passion. It is certain, for example, that some of the dates have been altered. The whole of Part II of the novel takes place in 1847,² a year in which Flaubert scarcely set foot in Paris, and during which he could not have seen Mme Schlésinger with any frequency. The scene toward the end of Part I, in which Frédéric rides back to Paris in the carriage with Mme Arnoux, while Marthe sleeps on their knees,³ had its inspiration not in an incident of Flaubert's courtship of the apparition of Trouville, but in a drive through the Bois de Boulogne with Louise Colet. The novelist recalls that evening in one of the early letters to the Muse:

J'y repense aussi souvent à ce bon Bois de Boulogne. Te souviens-tu de notre première promenade le 30 juillet?

¹Gérard-Gailly, L'Unique passion, pp. 87 ff. Uncertainty about Georges Mercier's age and the total lack of documents make it impossible to date this incident with accuracy. Gérard-Gailly believes it probably happened in the fall of 1864, but his reasons are not compelling.

²Supra, chap. 11.

³ES, pp. 121 f.

Comme Henriette dormait sur les coussins! Et le doux mouvement des ressorts, et nos mains, et nos regards plus confondus qu'elles. Je voyais tes yeux briller dans la nuit, j'avais le coeur tiède et mou. ... Je buvais avec extase les longues effluviations [sic] de la prunelle fixée sur la mienne. ... Quand tout cela reviendra-t-il? Qui le sait?¹

Flaubert transformed this experience to make it a part of the story of Mme Arnoux. Observe how the lady's eyes, shining through the darkness, and the presence of the child in the carriage reappear in this passage from the novel:

Les deux autres, sur le siège, causaient imprimerie, abonnés. Arnoux, qui conduisait sans attention, se perdit au milieu du bois de Boulogne. Alors, on s'enfonça dans de petits chemins. Le cheval marchait au pas; les branches des arbres frôlaient la capote. Frédéric n'apercevait de Mme Arnoux que ses deux yeux, dans l'ombre; Marthe s'était allongée sur elle, et il lui soutenait la tête.²

There is no reason to believe that a similar procedure was not followed elsewhere in the book. The novelist was never a reporter. Observation and experience of real life were only the unprocessed stuff of his artistic creations. He moulded and polished this raw material to make it express and complete his conceptions. So, while it is obvious that Frédéric's love for Mme Arnoux reflects Flaubert's passion for Mme Schlésinger, we cannot assume that every episode of the novel is an exact reproduction of some aspect of the author's experience with the woman who contributed the most important elements to his sentimental education.

Turning now to Frédéric's student days, we find a number of touches which suggest Flaubert's own brief career in the Latin Quarter. Bored and lonely, the protagonist seeks out Baptiste Martinon, who had been his companion at the collège de Sens. He finds his friend living with a mistress and perfectly content with an existence the flat mediocrity of which disgusts the hero. Martinon admires Louis-Philippe and defends the status-quo. He becomes a magistrate, a pillar of society, accepts a position in the provinces, and ends up a senator. Flaubert's friend, Ernest Chevalier, was probably the model of this portrait. Martinon's career follows Chevalier's quite closely. The intimacy between the latter and Flaubert was dissolved after the two went to Paris, and at the moment of Chevalier's marriage, the novelist expressed,

¹Corr., I, 273 (August 26, 1846).

²ES, p. 121.

in a letter to his mother, his opinion of the man that his old friend had become:

Ce brave Ernest! Le voilà donc marié, établi et toujours magistrat par-dessus le marché! Quelle balle de bourgeois et de monsieur! Comme il va bien plus que jamais défendre l'ordre, la famille et la propriété! Il a du reste suivi la marche normale. Lui aussi, il a été artiste, il portait un couteau-poignard et rêvait des plans de drames. Puis ç'a été un étudiant fôlatre du quartier latin; il appelait "sa maîtresse" une grisette du lieu que je scandalisais par mes discours, quand j'allais le voir dans son fétide ménage. Il pinçait le cancan à la Chaumière et buvait des bischops de vin blanc à l'estaminet Voltaire. Puis il a été regu docteur. Là, le comique du sérieux a commencé, pour faire suite au sérieux du comique qui avait précédé. Il est devenu grave, s'est caché pour faire de minces fredaines, s'est acheté définitivement une montre et a renoncé à l'imagination (textuel); comme la séparation a dû être pénible! C'est atroce quand j'y pense! Maintenant je suis sûr qu'il tonne là-bas contre les doctrines socialistes; il parle de l'édifice, de la base, du timon, de l'hydre de l'anarchie. Magistrat, il est réactionnaire; marié, il sera cocu; et passant ainsi sa vie entre sa femelle, ses enfants et les turpitudes de son métier, voilà un gaillard qui aura accompli en lui toutes les conditions de l'humanité. Bref! parlons d'autre chose.¹

These sentences describe Martinon quite as perfectly as they do Chevalier, and they leave no doubt as to the relationship between this character and Flaubert's friend.

Later in the story, Martinon, like Rastignac, marries the daughter, not of his mistress, but of his mistress' husband. This Balzacian development reflects Flaubert's conviction that the author of La Comédie humaine influenced the attitudes of many men of the generation of 1840. This belief was expressed in a letter written in 1853:

Les héros pervers de Balzac ont, je crois, tourné la tête des gens. La grêle génération qui s'agite maintenant à Paris autour du pouvoir et de la renommée a puisé, dans ces lectures, l'admiration bête d'une certaine immoralité bourgeoise à quoi elle s'efforce d'atteindre. J'ai eu des confidences à ce sujet. Ce n'est plus Werther ou Saint-Preux que l'on veut être, mais Rastignac ou Lucien de Rubempré.²

Deslauriers also feels this admiration. He advises Frédéric, as the latter is about to leave for Paris, to model his conduct after that of Rastignac, and to make himself the lover of Mme Dambreuse.³

¹Corr., II, 269 f. ²Ibid., III, 353 f. ³ES, p. 24.

Despite Deslauriers' admonition, the hero does not succeed, during his first stay in Paris, in making himself the intimate of the Dambreuses. He does, however, become the friend of Jacques Arnoux, and makes the acquaintance of a number of persons at the office of L'Art industriel. Among these is Pellerin. The artist quickly joins Frédéric's circle, and one evening, when everyone is attacking Louis-Philippe, he contributes this item to the general indictment:

Et le musée de Versailles! s'écria Pellerin. Parlons-en! Ces imbéciles ont raccourci un Delacroix et rallongé un Gros! Au Louvre, on a si bien restauré, gratté et tripoté toutes les toiles, que, dans dix ans, peut-être pas une ne restera. Quant aux erreurs du catalogue, un Allemand a écrit là-dessus un livre. Les étrangers, ma parole, se fichent de nous.¹

This is the same charge which the young Flaubert, dining with friends in 1842, brought against the monarch, and thought worth repeating in a letter to his sister:

Mais le soir, voilà qu'on s'avise de parler de Louis-Philippe, et que je déblatère contre lui à propos du musée de Versailles. Figure-toi en effet que ce porc-là, trouvant qu'un tableau de Gros n'était pas assez grand pour remplir un panneau de muraille, a imaginé d'arracher un côté du cadre et de faire ajouter deux ou trois pieds de toile, peinte par un artiste quelconque. Je voudrais voir la mine de cet artiste-là.²

Flaubert could not, however, dine out every night during his student days. More often he took his meals in a restaurant on the Rue de la Harpe, where he ate alone, in sullen silence.³ This was Frédéric's routine:

Il allait dîner, moyennant quarante-trois sols le cachet, dans un restaurant, rue de La Harpe.

Il regardait avec dédain le vieux comptoir d'acajou, les serviettes tachées, l'argenterie crasseuse et les chapeaux suspendus contre la muraille. Ceux qui l'entouraient étaient des étudiants comme lui. Ils causaient de leurs professeurs, de leurs maîtresses. Il s'inquiétait bien des professeurs! Est-ce qu'il avait une maîtresse! Pour éviter leurs joies, il arrivait le plus tard possible.⁴

Another reminiscence occurs when Pellerin repeats the theories of Fourier which he has learned at the Café Dagneaux.⁵

¹Ibid., p. 199.

²Corr., I, 111.

³Ibid., I, 122 and 137.

⁴ES, p. 34.

⁵Ibid., p. 198.

This was, according to Du Camp, a favorite gathering place of Flaubert and his friends: "Louis de Cormenin, Alfred Le Poitevin, Gustave Flaubert et moi dinions fréquemment ensemble, le plus souvent chez Dagneaux, rue de l'Ancienne Comédie, où nous restions jusqu'à l'heure de la fermeture, à bavarder les coudes sur la table."¹

The novelist also wrote his sister, during his first stay in Paris, a comic letter relating a dialogue that took place between himself and his concierge while the latter made his bed.² He probably remembered this when he wrote, in the Education sentimentale, of Frédéric, that "il lui fallait compter son linge et subir le concierge, rustre à tournure d'infirmier, qui venait le matin retaper son lit, en sentant l'alcool et en grommelant."³

The hero's unsuccessful effort to pass his examination is doubtless a close reproduction of Flaubert's own failure.⁴

Deslauriers' arrival in Paris relieves Frédéric's boredom and provides him with a companion. The novel devotes more than a page to the charm of their friendship and their life together. In the evening, or on Sunday, as they walk through the streets of Paris, they engage in long conversations which turn frequently on their ambitions and dreams:

Deslauriers ambitionnait la richesse, comme moyen de puissance sur les hommes. Il aurait voulu remuer beaucoup de monde, faire beaucoup de bruit, avec trois secrétaires sous ses ordres, et un grand dîner politique une fois par semaine. Frédéric se meublait un palais à la moresque, pour vivre couché sur des divans de cachemire, au murmure d'un jet d'eau, servi par des pages nègres; et ces choses rêvées devenaient à la fin tellement précises, qu'elles le désolaient comme s'il les avait perdues.

--A quoi bon causer de tout cela, disait-il, puisque jamais nous ne l'aurons!

--Qui sait? reprenait Deslauriers.⁵

Flaubert and Maxime Du Camp indulged in similar castles in Spain. They probably began this habit in Paris while Flaubert was still studying law; they continued it after the novelist's illness, during Du Camp's long visits at Croisset. Louis Colet was curious about this friendship and jealous of it. She kept asking

¹Maxime Du Camp, Souvenirs littéraires (3d ed.; Paris: Librairie Hachette et Cie., 1906), I, 165.

²Corr., I, 133.

³ES, p. 30.

⁴Ibid., pp. 86 ff.

⁵Ibid., p. 76.

Flaubert how he and his companion spent their time together. Her lover answered frankly:

Nous passons notre temps à des causeries dont je serais honteux presque, à des folies, à des songeries impériales. Nous bâtissons des palais, nous meublons des hôtels vénitiens, nous voyageons en Orient avec escortes, et puis nous retombons plus à plat sur notre vie présente et, en définitive, nous sommes tristes comme des cadavres. Ce serait à périr d'ennui pour un tiers.¹

Other times they planned magnificent travels through the Orient--² a dream which, in restricted form, they were to realize in 1849.

Flaubert was fully aware of the extravagance of his imagination. His desire for luxury and wealth knew no limits and bore no relation whatsoever to the realities of his situation. "N'est-ce pas bête? Mais qu'y faire si c'est dans mon sang? Est-ce ma faute? Il me faudrait seulement pour vivre en garçon à Paris une trentaine de mille livres de rente. Jamais je ne les aurai."³

A large part of the Education sentimentale is a development and criticism of this dream. After the death of his uncle, Frédéric possesses the income (27,000 francs plus his own modest fortune) which Flaubert's imagination considered sufficient. His subsequent life is the author's recognition of the fact that this desire, like the others, could never have been realized. The Frédéric of Part I of the novel is Flaubert's picture of himself as he was during his student days. The Frédéric of Parts II and III is the novelist's conception of the man he would have become had it been possible for him to return to Paris with the fortune he visualized in his dreams. He would have lived, not the esthetically satisfying life he had imagined, but a life resembling more and more those of his richer friends. He would have become, in short, as Frédéric does, another edition of Maxime Du Camp.⁴

This likeness between Frédéric and Du Camp is the subject of an article by Maurice Parturier,⁵ who finds many parallels

¹Corr., I, 475 (December 7, 1846).

²Ibid., pp. 325 f.

³Ibid.

⁴A similar procedure was followed, I believe, in the Education sentimentale of 1845. Henry is the man Flaubert might have become had Mme Schlésinger eloped with him. See infra, p. 82.

⁵Maurice Parturier, Autour de Mérimée. Les Forces perdues et l'Education sentimentale (Paris: Giraud-Badin, 1932).

between the hero's affair with Mme Dambreuse and the plot of Du Camp's novel, Les Forces perdues. Vivianne, the heroine of this work, is believed to be drawn after the author's mistress, Mme Delessert. It is beyond question that her physical portrait is strikingly similar to that of Mme Dambreuse. Parturier believes, with apparent reason, that this resemblance is to be attributed to the fact that both novelists were working from the same model. He is not so convincing, in my opinion, when he states that Frédéric's intrigue with Mme Dambreuse follows the course of Du Camp's liaison with Mme Delessert. This woman had accepted Mérimée's homages before yielding to the editor of the Revue de Paris. Parturier believes that Martinon, who preceded Frédéric in the intimacy of the banker's wife, suggests the author of Carmen in a number of little traits. He does not, however, make clear what these features are.¹ Nor do the general similarities between the two intrigues appear to me to be anything more than banal aspects of all such affairs. But that Mme Dambreuse is a recreation, in part, of Mme Delessert seems obvious,² and Frédéric frequents the beau monde and pays his court to the lady with motives not unlike those that Flaubert attributed to Du Camp in 1852.³

There are in the letters of 1846 and 1847 a number of enigmatic references to Pradier, always mentioned as Phidias by Flaubert and Louise Colet. They appear to indicate a somewhat amusing irritability on the part of the sculptor when his work did not bring, immediately, the financial return he expected from it. The passages I quote refer to two different incidents:

J'ai assez ri du désappointement de Phidias pour sa décommande. Il devait avoir une figure grotesque. Il faut

¹There is, of course, no reason why Martinon could not resemble Chevalier, as I have suggested, and still have features in common with Mérimée. I do not feel, however, that Parturier has presented any evidence to support his hypothesis.

²Parturier calls attention to a story, written by Du Camp under the influence of his mistress and published in January, 1852, with the title: L'Ame errante (souvenir des existences antérieures). It contains the sentence, "Maintenant Jean-Marc croyait avec ferveur à la transmigration des âmes." Cf., ES, p. 559, "Mme Dambreuse croyait à la transmigration des âmes dans les étoiles."

³Corr., II, 351, 427.

convenir que les hommes sont drôles. Le souci financier surtout est curieux à observer. A sa place, il est probable que j'aurais été encore plus vexé. Une fois qu'on a chaussé une idée, il est toujours pénible de s'en défaire.¹

Phidias m'assomme. Il est fort ridicule dans cette affaire (du buste). Dis-lui que je n'y peux rien. Au reste, mercredi dernier on a décidé définitivement l'emplacement du buste. Il ne doit pas être maintenant longtemps avant d'être payé.²

Pradier's actions and their causes are not quite clear, but there seems to be a parallel between his conduct and that of Pellerin after the completion of his portrait of Rosanette. The painter grows angry when neither the courtesan nor Frédéric will pay him for this work of art and finally puts it on display as Moreau's property in an effort to constrain the hero to purchase it. Later, Deslauriers reconciles the protagonist and the artist, excusing the latter because: "Il a cédé à un mouvement d'humeur, excusable dans un homme qui n'a pas le sou. Tu ne peux pas comprendre ça, toi."³ This is the tone of Flaubert's first comment on Pradier.

Rosanette brings into the novel two other incidents for which we can trace the sources. After the birth of her child, the courtesan and Frédéric go every week to see the baby, boarded out at Andilly. On these trips, Rosanette's rapture with rural life leads her to attempt to milk the cows; she is delighted even with the odor of manure, and wishes to put a little in her handkerchief in order to carry the perfume back to town.⁴ This touch was suggested to Flaubert by a cousin who visited his family at Deville. He told the story in a letter to Louise Colet:

Tous les Parisiens voient la nature d'une façon élégiaque et proprette, sans bauge de vaches et sans orties. Ils l'aiment, comme les prisonniers, d'un amour niais et enfantin. Cela se gagne tout jeune sous les arbres des Tuileries. Je me rappelle, à ce propos, une cousine de mon père qui, venant une fois (la seule que je l'aie vue) nous faire visite à Deville, humait, s'extasiait, admirait. "Oh! mon cousin, me

¹Ibid., I, 343 f. (September 22, 1846).

²Ibid., II, 74 (December 11, 1847). Pradier had executed a bust of Flaubert's father for the city of Rouen. Apparently, he was holding the novelist responsible for the honorarium. Similar references to the sculptor may be found ibid., pp. 22 and 55.

³ES, p. 382.

⁴Ibid., p. 556.

dit-elle, faites-moi donc le plaisir de me mettre un peu de fumier dans mon mouchoir de poche; j'adore cette odeur-là."¹

Rosanette's hatred of the Republic had also been observed in real life by Flaubert. Frédéric, after his failure at the Club de l'intelligence, returns home to find his mistress mending her clothes:

Un pareil ouvrage le surprit.
 --Tiens? qu'est-ce que tu fais?
 --Tu le vois, dit-elle sèchement. Je raccommode mes hardes! C'est ta République.
 --Pourquoi ma République?
 --C'est la mienne, peut-être?

Et elle se mit à lui reprocher tout ce qui se passait en France depuis deux mois, l'accusant d'avoir fait la révolution, d'être cause qu'on était ruiné, que les gens riches abandonnaient Paris, et qu'elle mourrait plus tard à l'hôpital.²

I do not know under what circumstances Flaubert noted this reaction, but writing to Louise Colet of Musset's address at the poet's reception into the Academy, the novelist made the following comment: "Cela me rappelle un peu les filles entretenues, après 1848, qui étaient désolées; les gens comme il faut s'en allaient de Paris; tout était perdu."³

The personal experiences, acquaintances, observations, and recollections of the author loom large in the Education sentimentale. Biographers of Flaubert will find in the novel many indications and suggestions which, carefully followed, may lead to interesting information about the novelist. This material must, however, be rigorously criticized and controlled before any full conclusions can be drawn concerning the author's person and adventures. These experiences are not presented in confessional form; they are not, in many cases, related as they happened in real life. They are only the raw material out of which Flaubert wrought the artistic creation which is the novel; they have been transposed, transformed, organized, and arranged to serve the needs and the purposes of the artist. So, we find in Frédéric many characteristics of Flaubert mingled with others that seem to have been suggested by activities of Maxime Du Camp. A boat ride on the Seine is combined with the adventure on the beach at Trouville to make the opening scene. An evening with Louise Colet becomes a most significant event in Frédéric's romance with Mme

¹Corr., III, 65. ²ES, pp. 443 f. ³Corr., II, 422.

Arnoux.

The novel does not tell the story of Flaubert, Du Camp, Mme Schlésinger, or Louise Colet. The author experienced or observed these lives, however, and chose from them and from others the incidents and characteristics that he considered relevant to the story of his generation. Because a very large part of the book was thus taken from life, the Education sentimentale not only has an autobiographical and anecdotic interest, but is also firmly grounded in the reality of human experience. But it is not a book of memoirs or even a keyed novel. The personal recollections and anecdotes are used, not for their own sakes, but because Flaubert considered them indicative or representative of the period or the characters he was attempting to describe. This is true even of the story of Frédéric and Mme Arnoux, which seems to reflect so closely the great love of the author's life. Flaubert used it, not primarily because he wished to recreate his past, but because this frustrated dream of a magnificent but impossible passion offered a perfect and poetic symbol of the period he was analyzing. Even so, this story was, as we have seen, transformed in many ways and embellished by incidents entirely foreign to the author's relations with Mme Schlésinger.

